TDR Volume 50 Index

T189: vol. 50, no. 1 (Spring 2006)

T190: vol. 50, no. 2 (Summer 2006)

T191: vol. 50, no. 3 (Fall 2006)

T192: vol. 50, no. 4 (Winter 2006)

By Author

Ahmed, Syed Jamil, "Hegemony, Resistance, and Subaltern Silence: Lessons from Indigenous Performances of Bangladesh" 2:70-86

Auslander, Philip, "Musical Personae" 1:100-19

Auslander, Philip, "*Theatricality* by Tracy C. Davis and Thomas Postlewait" (Book Review) 2:165-67

Bell, John, "Gertrude Stein's Identity: Puppet Modernism in the U.S." 1:87-99

Bell, John, "*The Victorian Marionette Theatre* by John McCormick with Clodagh McCormick and John Phillips" (Book Review) 2:167-68

Ben-Zvi, Linda, "Staging the Other Israel: The Documentary Theatre of Nola Chilton" 3:42-55

Bottoms, Stephen, "Putting the Document into Documentary: An Unwelcome Corrective?" 3:56-68

Cesare, T. Nikki, "*After Criticism: New Responses to Art and Performance* edited by Gavin Butt" (Book Review) 4:178-79

Cesare, T. Nikki, and Jenn Joy, "Performa/(Re)Performa" (Critical Act) 1:170-77

Chansky, Dorothy, "North American Passion Plays: 'The Greatest Story Ever Told' in the New Millennium" 4:120-45

Davis, Tracy C., "Operation Northwoods: The Pentagon's Scripts for Overthrowing Castro" 1:134-48

Deak, Frantisek, "Allan Kaprow: 1927-2006" (In Memory) 4:9-12

Dox, Donalee, "Dancing Around Orientalism" 4:52-71

Etchells, Tim, "Instructions for Forgetting" (Piece) 3:108-30

Ezraty, Igal, "The Trial of the Refuseniks" (Piece) 3:131-53

Fakhouri, Fadl, and The Atlas Group, "Vituperative Speeches" (Provocation) 1:5, 190

Fei, Faye Chunfang, and William Huizhu Sun, "Othello and Beijing Opera: Appropriation As a Two-Way Street" 1:120-33

Fei, Faye Chunfang, "*Shashibiya: Staging Shakespeare in China* by Li Ruru" (Book Review) 2:168-70

Gil, José, "Paradoxical Body" 4:21-35

Gilmore, Kate, "Art Rights Are Human Rights" (Provocation) 4:190-91

Gómez-Peña, Guillermo, "Disclaimer" 1:149-58
Hahn, Tomie, "'It's the RUSH': Sites of the Sensually Extreme" 2:87-96
Halasz, Judith "Galus," "Péter Halász: 1943–2006" (In Memory) 4:13-15
Hesford, Wendy S., "Staging Terror" 3:29-41
Irmer, Thomas, "A Search for New Realities: Documentary Theatre in Germany" 3:16-28
Jackson, Shannon, "Caravans Continued: In Memory of Dwight Conquergood" (In Memory) 1:28-32
Jakovljevic, Branislav, "*Theatricality As Medium* by Samuel Weber; *Theatrical Events: Borders, Dynamics, Frames* edited by Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch" (Book Review) 1:179-83
Jones, Amelia, "Holy Body: Erotic Ethics in Ron Athey and Juliana Snapper's *Judas Cradle*" (Critical Act) 1:159-69
Joy, Jenn, and T. Nikki Cesare, "Performa/(Re)Performa" (Critical Act) 1:170-77
Joy, Jenn, "Reflections on Failure" 4:44-51
Khoury, Elias, and Rabih Mroue, "Three Posters: Reflections on a Video/Performance" (Piece) 3:182-91
Kumar, Anita, "What's the Matter? Shakti's (Re)Collection of Race, Nationhood, \and Gender" 4:72-95
Kuniyoshi, Kazuko, "Two *Kinjiki*: Diametrical Oppositions" (Critical Act) 2:154-58
Lepecki, André, "24 Questions for Hooman" (Interview) 4:46-47
Lepecki, André, "'After All, This Terror Was Not Without Reason': Unfiled Notes on the Atlas Group Archive" 3:88-99
Lepecki, André, "Mutant Enunciations" (Introduction) 4:16-20
Liang, Shen, "The Great World: Performance Supermarket" 2:97-116
Martin, Carol, "Bodies of Evidence" 3:8-15
Martin, Carol, "Lingering Heat and Local Global J Stuff" 1:46-56
Maxwell, Ian, "Parallel Evolution: Performance Studies at the University of Sydney" 1:33-45
McMahon, Jeff, "Follow the Money?" (*TDR* Comment) 2:5-11
Mee, Erin B., "*The Oxford Companion to Indian Theatre* edited by Ananda Lal" (Book Review) 4:183-85
Mendicino, Kristina, "A Televisual Inferno: Tea Alagic's *preparadise, sorry now*" (Critical Act) 4:171-77
Metzger, Sean, "*From Inner Worlds to Outer Space* by Dan Kwong; *Yellow Face: Creating the Chinese in American Popular Music and Performance, 1850s-1920s* by Krystyn Moon" (Book Review) 4:187-89
Michieli, Barbara Susec, "Names and Trademarks" (Provocation) 2:173
Mikotowicz, Tom, "*Censorship of the American Theatre in the Twentieth Century* by John Houchin; *Theatre, Society and the Nation: Staging American Identities* by S.E. Wilmer" (Book Review) 4:180-82
Mirzoeff, Nicholas, "Disoreintalism: Minority and Visuality in Imperial London" 2:52-69
Mroue, Rabih, and Elias Khoury, "Three Posters: Reflections on a Video/Performance" (Piece) 3:182-91
Murphy, Michael, "SIN (A Cardinal Deposed)" (Piece) 3:154-81
Narayanan, Mundoli, "Over-Ritualization of Performance: Western Discourses on Kutiyattam" 2:136-53

Nyong'o, Tavia, "*Rip It Up: The Black Experience in Rock 'n' Roll* edited by Kandia Crazy Horse; *Right to Rock: The Black Rock Coalition and the Cultural Politics of Race* by Maureen Mahon; *Afropunk: The 'Rock 'n' Roll Nigger' Experience* directed by James Spooner" (Book Review) 1:183-87

O'Donnell, Mary Ann, "What the Fox Might Have Said About Inhabiting Shenzhen: The Ambitious Possibilities of Social- and Self-Transformation in Late Socialist Worlds" 4:96-119

Pillai, Shanti, "*Stigmas of the Tamil Stage* by Susan Seizer" (Book Review) 4:185-86

Portnoy, Edward, "Freaks, Geeks, and Strongmen: Warsaw Jews and Popular Performance, 1912-1930" 2:117-135

Puchner, Martin, "Entanglements: The Histories of *TDR*" 1:13-27

Reinelt, Janelle, "Toward a Poetics of Theatre and Public Events: In the Case of Stephen Lawrence" 3:69-87

Riggio, Milla Cozart, "*Wole Soyinka: Politics, Poetics, and Postcolonialism* by Biodun Jeyifo" (Book Review) 2:170-71

Robison, Carrie, "Before and After the Storms: Higher Education Funding and the Arts in Louisiana" (*TDR* Comment) 3:5-7

Rokem, Freddie, "The Trial of the Refuseniks" (Introduction) 3:131-33

Rosenthal, Cindy, "Ellen Stewart: La Mama of Us All" 2:12-51

Rosenthal, Cindy, "*Margaret Webster: A Life in the Theater* by Milly S. Barranger" (Book Review) 2:164-65

Russo, Brian C., "Echoes of the Brave Festival" (Critical Act) 4:164-70

Savran, David, "*Professing Performance: Theatre in the Academy from Philology to Performitivity* by Shannon Jackson" (Book Review) 1:178-79

Schechner, Richard, "*TDR* and Me" (*TDR* Comment) 1:6-12

Sloterdijk, Peter, "Mobilization of the Planet from the Spirit of Self-Intensification" 4:36-43

Smith, Anna Deavere, "Oh, But for a Fool" (Provocation) 3:192-93

Stanescu, Saviana, and Doug Wright, "Doug Wright: 'We Love to See Power Subverted'" (Interview) 3:100-07

Sun, William Huizhu, "A Marathon Cycle Linking Taipei, Shanghai, and the West: *A Dream Like a Dream* by Stan Lai and His Performance Workshop" (Critical Act) 2:159-63

William Huizhu Sun, and Faye Chunfang Fei, "Othello and Beijing Opera: Appropriation As a Two-Way Street" 1:120-33

Szönyei, Tamás, "Already Buried but Still Alive: Péter Halász on His Own Funeral" (Critical Act) 4:161-64

Tadashi, Uchino, "Globality's Children: The 'Child's' Body As a Strategy of Flatness in Performance" 1:57-66

Taylor, Diana, "Performance and/as History" 1:67-86

The Atlas Group, and Fadl Fakhouri, "Vituperative Speeches" (Provocation) 1:51-90

Wright, Doug, and Saviana Stanescu, "Doug Wright: 'We Love to See Power Subverted'" (Interview) 3:100-07

By Title

"24 Questions for Hooman" (Interview), André Lepecki 4:46-47

"*A Marathon Cycle Linking Taipei, Shanghai, and the West: A Dream Like a Dream* by Stan Lai and His Performance Workshop" (Critical Act), William Huizhu Sun 2:159-63

"A Search for New Realities: Documentary Theatre in Germany," Thomas Irmer 3:16-28

"A Televisual Inferno: Tea Alagic's *preparadise, sorry now*" (Critical Act), Kristina Mendicino 4:171-77

"'After All, This Terror Was Not Without Reason': Unfiled Notes on the Atlas Group Archive," André Lepecki 3:88-99

"*After Criticism: New Responses to Art and Performance* edited by Gavin Butt" (Book Review), T. Nikki Cesare 4:178-79

"Allan Kaprow: 1927-2006" (In Memory), Frantisek Deak 4:9-12

"Already Buried but Still Alive: Péter Halász on His Own Feretory" (Critical Act), Tamász Szönyei 4:161-64

"Art Rights Are Human Rights" (Provocation), Kate Gilmore 4:190-91

"Before and After the Storms: Higher Education Funding and the Arts in Louisiana" (*TDR* Comment), Carrie Robison 3:5-7

"Bodies of Evidence," Carol Martin 3:8-15

"Caravans Continued: In Memory of Dwight Conquergood" (In Memory), Shannon Jackson 1:28-32

"*Censorship of the American Theatre in the Twentieth Century* by John Houchin; *Theatre, Society and the Nation: Staging American Identities* by S.E. Wilmer" (Book Review), Tom Mikotowicz 4:180-82

"Dancing Around Orientalism," Donnalee Dox 4:52-71

"Disclaimer," Guillermo Gómez-Peña 1:149-58

"Disoreintalism: Minority and Visuality in Imperial London," Nicholas Mirzoeff 2:52-69

"Doug Wright: 'We Love to See Power Subverted'" (Interview) Saviana Stanescu, and Doug Wright 3:100-07

"Echoes of the Brave Festival" (Critical Act), Brian C. Russo 4:164-70

"Ellen Stewart: La Mama of Us All," Cindy Rosenthal 2:12-51

"Entanglements: The Histories of *TDR*," Martin Puchner 1:13-27

"Follow the Money? " (*TDR* Comment), Jeff McMahon 2:5-11

"Freaks, Geeks, and Strongmen: Warsaw Jews and Popular Performance, 1912–1930," Edward Portnoy 2:117-35

"*From Inner Worlds to Outer Space* by Dan Kwong; *Yellow Face: Creating the Chinese in American Popular Music and Performance, 1850s–1920s* by Krystyn Moon" (Book Review), Sean Metzger 4:187-89

"Gertrude Stein's Identity: Puppet Modernism in the U.S.," John Bell 1:87-99

"Globality's Children: The 'Child's' Body As a Strategy of Flatness in Performance," Tadashi Uchino 1:57-66

"Hegemony, Resistance, and Subaltern Silence: Lessons from Indigenous Performances of Bangladesh," Syed Jamil Ahmed 2:70-86

"Holy Body: Erotic Ethics in Ron Athey and Juliana Snapper's *Judas Cradle*" (Critical Act), Amelia Jones 1:159-69

"Instructions for Forgetting" (Piece), Tim Etchells 3:108-30
"'It's the RUSH': Sites of the Sensually Extreme," Tomie Hahn 2:87-96
"Lingering Heat and Local Global J Stuff," Carol Martin 1:46-56
"*Margaret Webster: A Life in the Theater* by Milly S. Barranger" (Book Review), Cindy Rosenthal 2:164-65
"Mobilization of the Planet from the Spirit of Self-Intensification," Peter Sloterdijk 4:36-43
"Musical Personae," Philip Auslander 1:100-19
"Mutant Enunciations" (Introduction), André Lepecki 4:16-20
"Names and Trademarks" (Provocation), Barbara Susec Michieli 2:173
"North American Passion Plays: 'The Greatest Story Ever Told' in the New Millennium," Dorothy Chansky 4:120-45
"Oh, But for a Fool" (Provocation), Anna Deavere Smith 3:192-93
"Operation Northwoods: The Pentagon's Scripts for Overthrowing Castro," Tracy C. Davis 1:134-48
"Othello and Beijing Opera: Appropriation As a Two-Way Street," Faye Chunfang Fei, and William Huizhu Sun 1:120-33
"Over-Ritualization of Performance: Western Discourses on Kutiyattam," Mundoli Narayanan 2:136-53
"Paradoxical Body," José Gil 4:21-35
"Parallel Evolution: Performance Studies at the University of Sydney," Ian Maxwell 1:33-45
"Performa/(Re)Performa" (Critical Act), T. Nikki Cesare and Jenn Joy 1:170-77
"Performance and/as History," Diana Taylor 1:67-86
"Péter Halász: 1943–2006" (In Memory), Judith "Galus" Halasz 4:113-15
"*Professing Performance: Theatre in the Academy from Philology to Performitivity* by Shannon Jackson" (Book Review), David Savran 1:178-79
"Putting the Document into Documentary: An Unwelcome Corrective?," Stephen Bottoms 3:56-68
"Reflections on Failure," Jenn Joy 4:44-51
"*Rip It Up: The Black Experience in Rock 'n' Roll* edited by Kandia Crazy Horse; *Right to Rock: The Black Rock Coalition and the Cultural Politics of Race* by Maureen Mahon; Afropunk: *The 'Rock 'n' Roll Nigger' Experience* directed by James Spooner" (Book Review), Tavia Nyong'o 1:183-87
"*Shashibiya: Staging Shakespeare in China* by Li Ruru" (Book Review), Faye Chunfang Fei 2:168-70
"SIN (A Cardinal Deposed)" (Piece), Michael Murphy 3:154-81
"Staging Terror," Wendy S. Hesford 3:29-41
"Staging the Other Israel: The Documentary Theatre of Nola Chilton," Linda Ben-Zvi 3:42-55
"*Stigmas of the Tamil Stage* by Susan Seizer" (Book Review), Shanti Pillai 4:185-86
"*TDR* and Me" (*TDR* Comment), Richard Schechner 1:6-12
"The Great World: Performance Supermarket," Shen Liang 2:97-16
"*The Oxford Companion to Indian Theatre* edited by Ananda Lal" (Book Review), Erin B. Mee 4:183-85
"The Trial of the Refuseniks" (Piece), Igal Ezraty 3:131-53

"The Trial of the Refuseniks" (Introduction), Freddie Rokem 3:131-33
"*The Victorian Marionette Theatre* by John McCormick with Clodagh McCormick and John Phillips" (Book Review), John Bell 2:167-68
"*Theatricality As Medium* by Samuel Weber; *Theatrical Events: Borders, Dynamics, Frames* edited by Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch" (Book Review), Branislav Jakovljevic 1:179-83
"*Theatricality* by Tracy C. Davis and Thomas Postlewait" (Book Review), Philip Auslander 2:165-67
"Three Posters: Reflections on a Video/Performance" (Piece), Elias Khoury, and Rabih Mroue 3:182-91
"Toward a Poetics of Theatre and Public Events: In the Case of Stephen Lawrence," Janelle Reinelt 3:69-87
"Two *Kinjiki*: Diametrical Oppositions" (Critical Act), Kazuko Kuniyoshi 2:154-58
"Vituperative Speeches" (Provocation), The Atlas Group, and Fadl Fakhouri 1:5, 190
"What the Fox Might Have Said About Inhabiting Shenzhen: The Ambitious Possibilities of Social- and Self-Transformation in Late Socialist Worlds," Mary Ann O'Donnell 4:96-119
"What's the Matter? Shakti's (Re)Collection of Race, Nationhood, and Gender," Anita Kumar 4:72-95
"*Wole Soyinka: Politics, Poetics, and Postcolonialism* by Biodun Jeyifo" (Book Review), Milla Cozart Riggio 2:170-71